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KUNKEL'S  
Musical Review

Vol. 31

Whole No. 308

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  - b) Allegretto quasi Andantino.
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2. Piano Solo.
  - a) Sonatina No. 31 (Theme and Variations) ..... *Beethoven*
  - b) Love's Devotion (Romanza) *Goldbeck*
  - c) Autumn (Waltz) ..... *Chopin*
  - d) Cotton Pickers (Caprice) *LeRoy Hartt*
  - e) Barcarolle and Chimes (Recollections of Venice) ..... *Liszt*

Charles Kunkel.
3. Piano Duet.
  - a) Norwegian Dance ..... *Grieg*
  - b) Canzonetta ..... *Mendelssohn*
  - c) Scotch Dance ..... *Chopin*

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4. Violin Solo. Caprice de Concert, Op. 6 ..... *Musini*  
Charles A. Kaub.
5. Piano Solo, "Massa's in the Cold, Cold Ground." Concert Paraphrase on Stephen Collins Foster's Melody ..... *Kunkel*  
Charles Kunkel.
6. Piano Duet.  
Overture—Zampa ..... *Herold-Melotte*  
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JOSEF HOFMANN, the pianist, was quietly married to Mrs. Marie Eustis at Aix-les-Bains, France.

Mrs. Eustis is a daughter of James Eustis, former Ambassador of France, and a member of the colony at Westbury, L. I. Some years ago she divorced her husband, George Peabody Eustis. She is an attractive and beautiful woman, devoted to music.

Josef Hofmann is in his twenty-eighth year.

When eight years old he attracted the attention of Rubinstein, and soon became famous as a marvelous child pianist. He will make a concert tour of the United States this winter.

## STRAUSS'S NEW OPERA.

Richard Strauss's new opera, "Salome," is said to be the longest one-act opera, except Wagner's "Rheingold." Two solid hours of R. Strauss without a curtain may prove something of a tax on the attention. It will be produced in Dresden in December or January.

The composer has written in the score of his new opera a part for a new instrument, called "Heckelphone," after the name of the maker. The tone quality, although it has a tenderness and beauty, is penetrating and full; it is softer than the bassoon, more powerful than the English horn, deeper toned and darker in color than the oboe, with which instrument it is identical in fingering.

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# MUSICAL REVIEW

KUNKEL BROTHERS

JANUARY, 1906.

KUNKEL BROTHERS, Publishers, 28th and Olive Sts., St. Louis, Mo.

Vol. 31

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## THE EAR.

In order to understand the manner in which the sensation of sound is transmitted to the brain, it is necessary to make a cursory investigation of the organ of hearing—the ear.

For descriptive purposes, says the *Musical Enterprise*, the human ear may be divided into three parts—external, middle and internal.

The external ear consists of the visible lobe of cartilage (auricle), and the tube leading therefrom, which is directed inwards and slightly forwards, and is about an inch and a quarter long, is called the external meatus, and is closed at its inner extremity by the tympanum, or ear drum, which is set in vibration by the sound waves which strike upon it.

The middle ear is a cavity in the wall of the skull, called the tympanic cavity, and is separated from the external ear by the tympanum. The air in the tympanic cavity is kept in free communication with the outer air by the Eustachian tube, which leads to the upper part of the throat. On the inner side of the tympanic cavity, opposite the tympanum, are two small apertures, both closed with membrane. The upper one is called from its shape the fenestra ovalis (oval window), and the lower the fenestra rotunda (round window). A chain of small articulated bones—called the malleus (hammer), the incus (anvil) and the stapes (stirrup) are suspended across the tympanic cavity, connecting the tympanum with the fenestra ovalis. Through this chain of bones any vibration of the tympanum is instantly communicated to the fenestra ovalis.

The internal ear is extremely complicated and difficult to describe without drawings, but consists essentially of a membranous bag filled with a liquid called endolymph; this bag floats in another liquid called perilymph, and all

contained in a bony cavity separated from the middle ear by the membranes of the round and oval "windows" referred to above. The ultimate fibers of the auditory nerve ramify on the walls of the membranous bag at the internal ear and project into the endolymph contained therein. The internal ear terminates in a small bony tube coiled like a snail's shell, called the cochlea.

The most important and delicate part of the cochlea is a series of radial fibers. (Fibers of Corti) gradually increasing in length, like the strings of a harp. Helmholtz assumes that each of these fibers (of which there are about 3,000, or about 400 to the octave) is tuned to a certain note and capable of taking up its vibratory motion, which it transmits to a nerve ending. According to this theory, what we term "a good ear" for pitch depends on the degree of sensitiveness of these fibers. By this theory also we may account for the fact that some sounds are too deep and other sounds too high to be heard. Sounds too deep are inaudible, because there are no fibers in the cochlea long enough to respond to their vibrations. Sounds too high are inaudible because the cochlea contains no fibers short enough to respond to them.

Briefly stated, then, the sensation of sound is transmitted to the brain by the following process: The alternate condensations and rarefactions (vibrations) of the sound waves enter the external ear, strike the tympanum and set it in vibration. These vibrations are transmitted by the chain of small bones to the fenestra ovalis, thence to the complicated middle ear through the organs at which they finally reach the auditory nerves leading to the brain.

con, Bertha Morena and Petrazzini. For there will be at least four performances, with the chances in favor of more, and the stars of the Metropolitan Company will figure in the several casts.

It is not yet settled as to what operas will be selected for the St. Louis engagement. The metropolitan repertoire includes more than 30, with two ballets, and it is understood that the selections for St. Louis will be so made as to constitute the strongest possible offering. The immense Metropolitan Opera House orchestra, under its three leaders, Herti, Vigna and Franko, will also be heard.

The closing of this contract with Mr. Conried gives St. Louis a delightful prospect of opera. At the Century, also in the spring, there will be a week's engagement of Henry W. Savage's English Grand Opera Co., during which "The Valkyrie" will be produced, the first of the Nibelungen Ring music-dramas to be given in English in this country. The leading singers of this organization are Millicent Brennan, Gertrude Rennyson, Mathilde Metz, Helen Petre and Moriara Serena, sopranos; Claude Albright, Margaret Crawford, Winifred Baldwin, Flora Fitzgerald and Rita Newman, mezzo-sopranos and contraltos; Alfred Best, Francis Macleaman, Stephen Jungman, Joseph F. Sheehan and William Wegener, tenors; Arthur Deane, Thomas D. Richards, Wilfred Goff and George White, baritones, and Martin L. Bowman, Otley Cranston, Richard Jones, Robert Kent Parker, Joseph Parsons and Arthur D. Woods, basses.

## ARTHUR R. RUBINSTEIN.

## CONRIED STARS TO SING IN ST. LOUIS.

The great Conried Metropolitan Opera House Co. will sing in St. Louis this season. Manager Short, of the Olympic, has just completed arrangements by which this organization is to be brought to his big playhouse some time next spring for an engagement of three days, the number of performances not yet having been fixed.

This means that St. Louis will hear the wonderful Caruso and the marvelous Van Rooy, along with Sembrich, Nordica, Eames, Fromstad, Walker, Louise Homer, Knotte, Burgstaller, Scotti, Geritz, Blass, Journet, Pol Plan-

A The announcement of the coming of Arthur Rubinstein, the great Polish pianist, who is to make a tour of this country with the Knabe piano, has aroused deep interest among music lovers. The latest experience of this artist in Russia must provoke the ready sympathies of our people. When the Czar's proclamation was spread before the world, assuring greater freedom to his subjects and liberty to certain classes of political convicts, Arthur Rubinstein thought that the day had come when his long-imprisoned brother would return from Siberia. Being a Jew, he had to surmount numerous difficulties and prejudices, but he was eventually assured by a friendly official at Lodz, Rubinstein's birthplace, that his brother might be liberated.

At this news Rubinstein immediately cancelled his concert tour of the principal German cities, which he was then filling, and immediately hastened to Russia.

He arrived at Warsaw during a riot, and a few hours later was arrested as a Polish suspect. The lack of identification papers put the pianist in a great predicament, and he appealed with much difficulty to the Lodz authorities. Meanwhile, Warsaw intrigue had done its work, and the friendly Lodz official was as powerless to help Rubinstein out of his scrape as he had been eager in assisting him. Rubinstein was detained in Warsaw for several days and then given peremptory orders to leave his native soil within twenty-four hours. Naturally, he was crushed by his keen disappointment and sad experience, but he cables his American manager that the tour here will begin on January 8th in New York, as originally arranged.

Rubinstein's first American tour with the Knabe piano will take him from the Atlantic to the Pacific, and from Canada to Mexico.

#### A GREAT COMPOSER'S INSPIRATION.

At last Wagner was possessed by "das furchtbare Sehnen," which was essential to the composition of Acts II and III of "Tristan." On November 1 he even had thoughts of suicide. He wrote the music with the gold pen presented to him by Mathilde. The third act was written with as great passion as the second. Wagner, in his uncomfortable hotel at Lucerne, became Tristan tossing on his couch at Karel. Then we find him weeping while he composes Kurwenal's words, "Auf eig'ner Weid' und Wonne," etc. On May 9, however, he had been sticking for a week over the passage preceding "Sterbend lag ich stumm im Kahn," but the provident Mathilde sent him a package of zwieback. He dipped the "sweet, familiar rusks" in milk and consumed them,

and the gates of inspiration were opened again. "God, what the proper rusk can do!" he exclaims. Thus "Tristan" was composed.—Wagner's Letters to Mathilde Wesendonck.

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**CHARLES KUNKEL.**

KUNKEL BROTHERS, Publishers, - ST. LOUIS, MO.

## ENSEMBLE PLAYING.

Ensemble playing is one of the very greatest aids the student can have in the pursuit of a musical education.

In the first place, says an exchange, it familiarizes him with music that he would otherwise know absolutely nothing about, and in the second place it sharpens his wits wonderfully to be obliged to keep in touch musically with two or perhaps three persons at the same moment.

The term "ensemble" means, as the pupil probably knows, "together," and, literally, duties come under this head, but the generally accepted meaning of "ensemble playing" refers to trios, quartets and quintets.

Some of the most beautiful music ever composed was written in trio, and much orchestral music has been rearranged for the purpose of being played in this way, so there is really no end to the beautiful things one may find in this kind of research.

Let the student gather about him a little circle of congenial musical friends, and if possible let there be one who plays the violin and one who plays the violoncello. If he can number among his friends some one who plays the double bass and some one who plays the organ he is lucky indeed, and the prospect of great musical enjoyment opens wide before him.

In order to acquire the best results, regularity is as necessary in this sort of playing as in any other. Therefore, let him organize a little club, of which the avowed purpose is music reading and study. Let the members meet once a week regularly, and if they are moved to "study up" their parts during the week by themselves so much the better for everyone.

The ordinary "string quartet" is made up of a violin, second violin, viola and violoncello. The first violin represents the soprano, second violin the alto, viola the tenor and violoncello the bass voice. It is often difficult though to get together people who play, even a little, on these instruments among one's personal friends, and a trio, composed of piano, violin and cello, or violin, piano and organ will be found an ideal combination. Let the members always choose good music. Not difficult music, at first—the easier the better—until the performers become accustomed to playing together; but let the music be always something that is worth while, and let it be chosen from the different masters, so that the players may become familiar with all styles. Haydn is the greatest model for the string quartet (the piano or organ can always play the fourth part in the quartet, if preferred). Mozart, Beethoven, Spohr, Mendelssohn, Schumann and Schubert have all written exquisite quartets, quintets and trios, and there are other more modern writers, too numerous to mention.

Let the choosing of the music fall to the member of the club who is, musically, the most well read, and let him, always, seek to find the music that is most elevating and inspiring, for

the broadening process must go on in this, as in all other forms of musical education.

Each member of the trio (or quartet, as the case may be) must be as conscientious in his part of the performance as if he were playing a solo. He must try to grasp the idea of the composer, must heed all the marks of phrasing, and must do his part toward welding together a perfect whole from the three separate parts. Unless each member does this conscientiously and refrains from trying to make a solo of his own particular part, the trio will be the expression of three separate and antagonistic minds, instead of the representation of one mind, as it should be.

All mothers should encourage the introduction of ensemble music into their homes, for there is no surer and happier way of strengthening the bonds which keep the family circle intact. If the home is made attractive the boys and girls will not be anxious to leave it, but will, instead, bring their young friends to swell the circle. Each member of the family must do his and her part, but it rests entirely with the parents whether such gatherings shall be made a success or not. If the sons and daughters feel that their parents are tired and bored, the whole inspiration of the evening is gone—they will become tired and bored as well, and will feel that the coming of their young friends is regarded as more or less of an intrusion. If, on the contrary, the father and mother take

part in the performance, or at least oversee the little musicales, and display keen interest therein, the whole thing is transformed and the musical evenings at home become something to be looked forward to all week.

TONE is more important than technic, and yet it is the perfection, the essence, of technic. Everyone seems to be striving for technic, on whatever instrument they play, and neglecting the very first detail of the work. One rich, clear, carrying tone is worth more than an entire movement from a concerto played without quality or power. I would rather pay a dollar to hear a great pianist or violinist play scales than to have to listen to many a concert player whose idea of creditable performance is to get all the notes of a difficult classic or modern composition. Music must be made up of pleasing sounds only, and the more pleasing the sounds the more appropriately may the word music be applied to it. There is music in the brook, the sighing wind, the rustling leaves, the storm at sea, and in the soul of the musician. To expect to pick music off a sheet of music paper is folly. The pianola does that as well as it can, but there is very much lacking. No matter what musical instrument you intend to master, devote part of every day's practice to tone production, just as the vocal pupils are compelled to do, if they are ever to amount to anything in their chosen art.

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Allegretto. ♩ = 112.  
staccato. L.H.

L.H. simili. L.H. L.H.

L.H. L.H. L.H. 8.

L.H. L.H. L.H. L.H.

L.H. L.H. L.H. 8. L.H.

1964-7

Edition Kunkel

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(with soft pedal.)

una corda.

First system of musical notation. The right hand (L.H.) plays a series of chords and arpeggios, while the left hand (L.H.) plays a steady eighth-note accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The right hand is marked with a piano (*p*) dynamic.

Second system of musical notation. The right hand (L.H.) continues with chords and arpeggios, and the left hand (L.H.) continues with the eighth-note accompaniment. The right hand is marked with a piano (*p*) dynamic.

Third system of musical notation. The right hand (L.H.) continues with chords and arpeggios, and the left hand (L.H.) continues with the eighth-note accompaniment. The right hand is marked with a piano (*p*) dynamic.

Fourth system of musical notation. The right hand (L.H.) continues with chords and arpeggios, and the left hand (L.H.) continues with the eighth-note accompaniment. The right hand is marked with a piano (*p*) dynamic.

(release soft pedal.)

tre corde.

Fifth system of musical notation. The right hand (L.H.) plays a series of chords and arpeggios, while the left hand (L.H.) plays a steady eighth-note accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The right hand is marked with a forte (*f*) dynamic.



Musical score for piano, featuring five systems of music. The score is written in G major (one sharp) and 3/4 time. The notation includes treble and bass staves, with various dynamics and articulations.

Dynamics and markings include: *sf* (sforzando), *mf* (mezzo-forte), *f* (forte), *cresc.* (crescendo), *f cresc.* (forte crescendo), and *L.H.* (Left Hand).

The score includes several measures marked with "8." indicating a repeat or a specific measure number. The final system shows a double bar line and a repeat sign.

6

L. H. L. H. L. H. L. H.

L. H. L. H. L. H. 8

una corda. L. H. L. H. L. H. L. H.

L. H. L. H. L. H. L. H. 8

Con chiarezza. (With brightness, clearness.)

8

tre corde.

8. *mf* *una corda.*

8. *tre corde.*

8. *una corda.*

*mf* *tre corde.* *L.H.* *L.H.*

*f* *L.H.* *L.H.*

The musical score consists of five systems of staves, each with a treble and bass clef. The key signature is three flats (B-flat, E-flat, A-flat).

- System 1:** Treble staff has a *cresc.* marking. Both staves have a *♯* and *tea* marking below the first measure. Fingerings 8 and 8 are indicated above the first two measures.
- System 2:** Treble staff has a *f cresc.* marking. Both staves have a *♯* and *tea* marking below the first measure. Fingerings 8 and 8 are indicated above the first two measures.
- System 3:** Treble staff has a *ff* marking. Both staves have a *♯* and *tea* marking below the first measure. Fingerings 4, 4, and 8 are indicated above the first three measures.
- System 4:** Treble staff has a *p* marking. Both staves have a *tea* marking below the first measure. *L. H.* markings are placed above the first, second, and fourth measures of the treble staff.
- System 5:** Treble staff has a *p* marking. Both staves have a *tea* marking below the first measure. *L. H.* markings are placed above the first, second, and fourth measures of the treble staff. A fingering of 8 is indicated above the first measure of the treble staff.



NO II.

Vivo ♀ - 112.

**Ben misurato.** (*Well measured.*)

VINO - *Ben misurato. (Well measured.)*

A musical score for a piano piece. The title is 'VINO - Ben misurato. (Well measured.)'. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The score is written for piano (p) and includes a forte (f) dynamic marking. The melody is in the right hand, and the accompaniment is in the left hand. The piece consists of seven measures, each ending with a 'Ped.' (pedal) instruction and a star symbol. The notes are: Measure 1: G4, A4, Bb4, C5; Measure 2: Bb4, A4, G4, F4; Measure 3: E4, D4, C4, Bb3; Measure 4: Bb3, A3, G3, F3; Measure 5: E3, D3, C3, Bb2; Measure 6: Bb2, A2, G2, F2; Measure 7: E2, D2, C2, Bb1.

Musical score for "The Little Boat" in 3/4 time, featuring a piano accompaniment. The score is written on a grand staff with a treble and bass clef. The key signature is one flat (B-flat). The melody is in the treble clef, and the piano accompaniment is in the bass clef. The score includes a series of chords and arpeggiated figures. Below the piano part, there are seven instances of the word "Ped." followed by a small star symbol, indicating pedaling points.

The musical score for "The Song of the Lark" is written for piano. It features a melody in the right hand and a bass line in the left hand. The tempo is marked "a tempo". The score includes a "cres." marking and a "Ped." marking with a star symbol.

Musical score for "The Rose Tree" in 3/4 time, featuring a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature has one flat (B-flat). The score includes a piano introduction and a piano conclusion. The piano introduction consists of a single measure of a chord in the treble staff and a single measure of a chord in the bass staff. The piano conclusion consists of a single measure of a chord in the treble staff and a single measure of a chord in the bass staff. The score is marked with "Ped." and a star symbol at the beginning and end of the piano introduction and conclusion.

*cres.*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

**Giocoso.** (*Joyful - mirthful*)

First system of musical notation. Treble and bass staves. Treble staff contains eighth-note chords and sixteenth-note runs. Bass staff contains eighth-note chords. Pedal points are marked with 'Ped.' and asterisks. Fingerings 2, 3, 4, 5 are indicated above the treble staff.

Second system of musical notation. Treble and bass staves. Treble staff contains eighth-note chords and sixteenth-note runs. Bass staff contains eighth-note chords. Pedal points are marked with 'Ped.' and asterisks.

Third system of musical notation. Treble and bass staves. Treble staff contains eighth-note chords and sixteenth-note runs. Bass staff contains eighth-note chords. Pedal points are marked with 'Ped.' and asterisks.

Fourth system of musical notation. Treble and bass staves. Treble staff contains eighth-note chords and sixteenth-note runs. Bass staff contains eighth-note chords. Pedal points are marked with 'Ped.' and asterisks.

Fifth system of musical notation. Treble and bass staves. Treble staff contains eighth-note chords and sixteenth-note runs. Bass staff contains eighth-note chords. Pedal points are marked with 'Ped.' and asterisks.

First system of musical notation. The right hand plays a series of chords, while the left hand plays a rhythmic pattern of eighth notes. Pedal points are indicated by 'Ped.' and asterisks below the bass line.

Second system of musical notation. Similar to the first system, with chords in the right hand and eighth notes in the left hand. Pedal points are indicated by 'Ped.' and asterisks below the bass line. A 'cres.' marking is present above the right hand.

Third system of musical notation. The tempo changes to 'a tempo.' above the right hand. The right hand features more complex rhythmic patterns, including triplets. Pedal points are indicated by 'Ped.' and asterisks below the bass line.

Fourth system of musical notation. The right hand continues with complex rhythmic patterns. Pedal points are indicated by 'Ped.' and asterisks below the bass line.

Fifth system of musical notation. The right hand features complex rhythmic patterns, including triplets. Pedal points are indicated by 'Ped.' and asterisks below the bass line. A 'cres.' marking is present above the right hand, and a 'f' marking is at the end of the system.



## Vivamente. (Lively, briskly.)

8

*f*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

8

*pizz*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

8

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

8

*f*

Ped. \*

8

*f*

Ped. \*

First system of musical notation, measures 1-8. Treble and bass staves with complex fingerings and pedaling. Pedal markings are present under measures 1, 3, 5, 7, and 8.

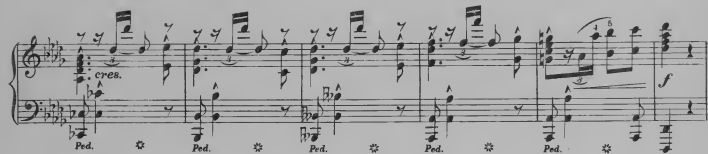
Second system of musical notation, measures 9-16. Treble and bass staves with complex fingerings and pedaling. Pedal markings are present under measures 9, 11, 13, 15, and 16.

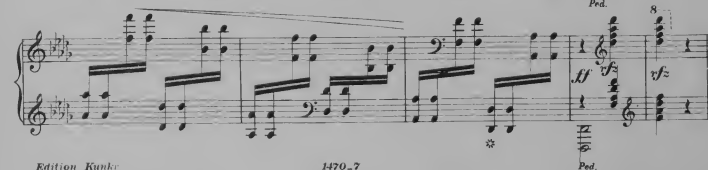
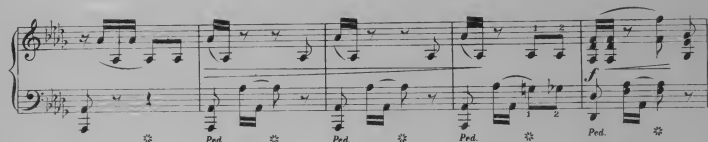
Third system of musical notation, measures 17-24. Treble and bass staves with complex fingerings and pedaling. Pedal markings are present under measures 17, 19, 21, 23, and 24.

Fourth system of musical notation, measures 25-32. Treble and bass staves with complex fingerings and pedaling. Pedal markings are present under measures 25, 27, 29, 31, and 32.

Fifth system of musical notation, measures 33-40. Treble and bass staves with complex fingerings and pedaling. Pedal markings are present under measures 33, 35, 37, 39, and 40.

Sixth system of musical notation, measures 41-48. Treble and bass staves with complex fingerings and pedaling. Pedal markings are present under measures 41, 43, 45, 47, and 48. A *cres.* marking is present above measure 43.

*a tempo.**Giacoso.*



# ALICE WHERE ART THOU?

(TRANSCRIPTION.)

CHARLES KUNKEL.

Moderato.  $\text{♩} = 80$

Musical score for "Alice Where Art Thou?" (Moderato section). The score is in 3/4 time, key of B-flat major. It features a piano introduction with a melody in the right hand and accompaniment in the left hand. The melody includes various ornaments and fingerings. The piano part has a steady accompaniment with some chords. The score is marked with "Moderato. ♩ = 80" and includes dynamic markings like "f" and "dim".

Volante (Flying.)

Musical score for "Alice Where Art Thou?" (Volante section). The score is in 3/4 time, key of B-flat major. It features a fast, flowing melody in the right hand and a simple accompaniment in the left hand. The melody is marked with "Volante (Flying.)" and includes a "19" measure mark. The piano part has a simple accompaniment with some chords.

1965-9

Edition Kunkel.

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Entered Stationers' Hall.

*cantabile (singing.)*

10

*p*

*(with soft pedal.)  
una corda.*

*tre corde (release the soft pedal.)*

*rit.*

*a tempo.*

*marcato la melodia (mark the melody.)*

The image displays a page of musical notation, likely for a piano piece, consisting of five systems of staves. The notation is written in a key signature of three flats (B-flat, E-flat, A-flat) and a 4/4 time signature. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and various fingerings indicated by numbers 1 through 5. The notation includes dynamic markings such as *f* (forte) and *rit.* (ritardando). The piece concludes with a double bar line and a final chord. The notation is presented in a clear, professional layout with standard musical symbols and notation.

[illegible]

Handwritten musical score for "The Rose Tree" in G major, 3/4 time. The score is written on two staves (treble and bass clef) and includes fingerings, slurs, and a key signature change to one flat (F major) at the end. The melody is in the treble staff, and the bass staff provides a simple accompaniment. The piece is marked with a 'C' for common time and a '3/4' time signature. The key signature changes from one sharp (F major) to one flat (C major) at the end.



8

190 200

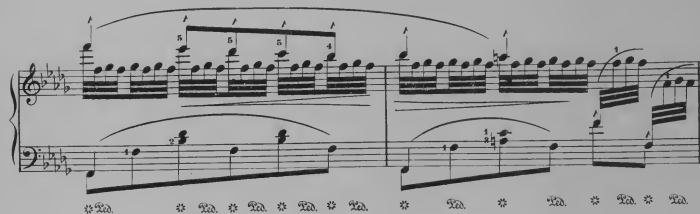
8

200 200

200 200

tre corde.

200 200



a tempo.

*pp* una corda.

\* *pp*      \* *pp*      \* *pp*      \* *pp*

\* *pp*      \* *pp*      \* *pp*      \* *pp*      \* *pp*      \* *pp*

\* *pp*      \* *pp*      \* *pp*      \* *pp*      \* *pp*      \* *pp*

tre corde.

\* *pp*      \* *pp*      \* *pp*      \* *pp*      \* *pp*      \* *pp*      \* *pp*

25

\* 24

520

\* 22

Musical score for "The Merry Widow" (No. 10). The score is in 2/4 time and features a key signature of three flats (B-flat, E-flat, A-flat). It consists of a vocal line (treble clef) and a piano accompaniment (bass clef). The vocal line includes a melodic line with a trill (marked 'tr') and a final note marked 'p'. The piano accompaniment includes a bass line with a trill (marked 'tr') and a final note marked 'p'. The score is divided into two systems, each with a repeat sign (double bar line with dots) and a key signature change (three flats).

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble staff with a melody of eighth notes and a bass staff with a simple accompaniment of quarter notes. The second system continues the melody in the treble staff, featuring more complex rhythmic patterns and fingerings (4, 5, 4, 3) indicated above the notes. The bass staff continues with a simple accompaniment, ending with a final chord marked 'ff' and a fermata.

# DANSE FANTASTIQUE.

C. A. Preyer Op. 8.

*Allegretto grazioso* ♩ = 66

The musical score is written for piano and pedal. It consists of five systems of music. The piano part is in the upper staff, and the pedal part is in the lower staff. The time signature is 3/8. The key signature has one flat (B-flat). The tempo is marked 'Allegretto grazioso' with a metronome marking of 66. The score includes various performance markings such as 'Ped.' (pedal), 'cresc.' (crescendo), 'rit.' (ritardando), and 'dolce' (dolce). Fingerings and breathings are indicated throughout the score.

*animato.*

*mf*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.*

8

*a tempo.*

*ff* *din.* *rit.* *pp*

\* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.*

8

*cren.*

*dinin.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.*

*Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.* \* *Ped.*

995 - 4

*cantabile.* *ten.*

Ped. Ped. Ped. Ped. Ped.

*ten.* *cresc.*

Ped. Ped. Ped. Ped. Ped.

*dim.*

Ped. Ped. Ped. Ped. Ped.

*con ferve.*

Ped. Ped. Ped. Ped.

Ped. Ped. Ped. Ped.

*con espressione.* *dim.* *rit.*

Ped. Ped. Ped. Ped. Ped. Ped. Ped.



*Tempo primo.*

The musical score consists of six systems of staves. The first five systems are marked *Tempo primo.* and the sixth system is marked *Largamente.* The notation includes various rhythmic figures, fingerings (e.g., 1, 2, 3, 4, 5), and pedal markings (Ped., Ped. 1, Ped. 2, Ped. 3, Ped. 4, Ped. 5, Ped. 6, Ped. 7, Ped. 8, Ped. 9, Ped. 10, Ped. 11, Ped. 12, Ped. 13, Ped. 14, Ped. 15, Ped. 16, Ped. 17, Ped. 18, Ped. 19, Ped. 20, Ped. 21, Ped. 22, Ped. 23, Ped. 24, Ped. 25, Ped. 26, Ped. 27, Ped. 28, Ped. 29, Ped. 30, Ped. 31, Ped. 32, Ped. 33, Ped. 34, Ped. 35, Ped. 36, Ped. 37, Ped. 38, Ped. 39, Ped. 40, Ped. 41, Ped. 42, Ped. 43, Ped. 44, Ped. 45, Ped. 46, Ped. 47, Ped. 48, Ped. 49, Ped. 50, Ped. 51, Ped. 52, Ped. 53, Ped. 54, Ped. 55, Ped. 56, Ped. 57, Ped. 58, Ped. 59, Ped. 60, Ped. 61, Ped. 62, Ped. 63, Ped. 64, Ped. 65, Ped. 66, Ped. 67, Ped. 68, Ped. 69, Ped. 70, Ped. 71, Ped. 72, Ped. 73, Ped. 74, Ped. 75, Ped. 76, Ped. 77, Ped. 78, Ped. 79, Ped. 80, Ped. 81, Ped. 82, Ped. 83, Ped. 84, Ped. 85, Ped. 86, Ped. 87, Ped. 88, Ped. 89, Ped. 90, Ped. 91, Ped. 92, Ped. 93, Ped. 94, Ped. 95, Ped. 96, Ped. 97, Ped. 98, Ped. 99, Ped. 100). The score also includes dynamic markings such as *p*, *crs.*, and *sf*. The notation is in G major and 4/4 time.

*Tempo primo.*

*Largamente.*

# INTERMEZZO SINFONICO.

## CELESTIAL HARMONIES.

Adapted for the Piano by Charles Kunkel.

Andante sostenuto ♩ = 56.

Pietro Mascagni.

The first system of the musical score is in 3/4 time, marked 'Andante sostenuto' with a tempo of 56 beats per minute. It features a piano introduction with a melodic line in the right hand and a harmonic accompaniment in the left hand. The score includes various musical notations such as slurs, accents, and dynamic markings like 'f' (forte). Pedal instructions are indicated by a star symbol and the word 'Ped.' below the staff.

To insure a refined and scholarly rendition of the piece the artistic use of the pedal as indicated is imperative.

The second system continues the piece, featuring a 'rit.' (ritardando) marking and a 'cantabile, a tempo.' section. The music includes complex chordal textures and melodic fragments. Pedal instructions are marked throughout the system.

The third system of the score shows a continuation of the harmonic and melodic themes. It includes various musical notations and pedal instructions to guide the performer.

The fourth system concludes the piece with a final melodic flourish and harmonic resolution. Pedal instructions are present to ensure a proper execution of the piece.

Manner of execution.

The P signifies Pedal.

Edition Kunkel.

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1376-6

The musical score consists of five systems, each with a grand staff (treble and bass clef). The notation is dense with chords and arpeggiated figures. Pedaling instructions are indicated by asterisks and the word "Ped." below the staves. Dynamics include *mf* (mezzo-forte) and *f* (forte). Crescendos are marked with "cres." and decrescendos with "decres.". Fingerings are indicated by numbers 1-5. A trill is marked with "tr." in the fifth system. The piece concludes with a final chord and a repeat sign.

*Ped.* *Ped. Ped. Ped. Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*mf* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *f* *Ped.* *Ped.*

*mf* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*mf* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*f* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

*dell'acclamante.*

The musical score consists of five systems, each with a treble and bass staff. The notation is highly rhythmic, featuring many sixteenth and thirty-second notes. Pedal markings are indicated by a star symbol followed by the word "Ped." below the bass staff. The first system begins with a *pppp* dynamic marking. The second system has a *p* marking. The third system has a *p* marking. The fourth system has a *f* marking. The fifth system has a *mf* marking. The notation includes various accidentals and rests, and the overall texture is dense and complex.

*pppp*

*p*

*p*

*f*

*mf*

*p* *cres.* *cres.* *f*

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

*mf* *p* *cres.* *cres.*

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

*ff* *mf* *p* \* First ending.

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

*p* *pp* *pp*

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

\* This composition has two endings. The choice is left with the performer.  
1376.5

# OUR BOYS.

## UNSERE JUNGEN.

(FANFARE MILITAIRE.)

Notes marked with an arrow (↘) must be struck from the wrist.

**Secondo.**

Otto Anschütz.

*Tempo di Marcia. • -132.*

[illegible]

# OUR BOYS.

UNSERE JUNGEN.

(FANFARE MILITAIRE.)

Notes marked with an arrow (↓) must be struck from the wrist.

Otto Anschütz

Primo.

Giacoso.

Tempo di Marcia ♩ = 132.

The musical score is written for piano and consists of five systems of music. The first system begins with a piano introduction marked 'Giacoso.' and includes a 'secondo' section. The second system features a 'ten.' (tension) marking and a 'Ped.' (pedal) instruction. The third system includes a 'cres.' (crescendo) marking and a 'Ped.' instruction. The fourth system also includes a 'ten.' marking and a 'Ped.' instruction. The fifth system concludes the piece with a 'Ped.' instruction and a final chord. The score is marked with various musical notations, including triplets, slurs, and dynamic markings like 'ten.' and 'cres.'.

992-8

34  
Secondo.

The musical score is written for piano and consists of six systems. Each system contains a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The notation includes various musical symbols such as notes, rests, and dynamic markings like *f* (forte) and *p* (piano). There are also performance instructions like *Ped.* (pedal) and *1. 2.* (first and second endings). The page is numbered *992-8* at the bottom right.



## Primo.

371

Secondo.

The musical score is written in bass clef and consists of six systems of staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics *f* (forte) and *mf* (mezzo-forte) are used throughout. Pedaling instructions are indicated by "Ped." and asterisks (\*). Fingerings are shown with numbers 1-5. The score includes several measures with complex rhythmic patterns and some measures with multiple beams connecting notes. The overall structure is a continuous piece of music.

### Primo

[illegible]

The runs thus marked  may be omitted.

## Secondo.

Musical score for a piano piece, marked "Secondo." The score is written for two staves (treble and bass clef) and includes various musical notations such as notes, rests, and dynamic markings. The piece is divided into several measures, with some measures containing multiple notes and rests. The score includes several "Ped." (Pedal) markings and "Cresc." (Crescendo) markings. The piece concludes with a "ff" (fortissimo) marking and a "Ped." marking.

Edition Kunkel. 992 - 8

Primo.

# MAZEPPA.

*Galop de Concert.*

A. Strelezki.

Secondo.

*Tempo di Galop.* ♩ - 144

First system of musical notation. The bass staff begins with a 3-measure rest, followed by a series of chords and eighth notes. Dynamics include *ff*, *sf*, and *f*. Pedal markings are present below the bass staff.

Second system of musical notation. The bass staff continues with chords and eighth notes. Dynamics include *ff*. Pedal markings are present below the bass staff.

Third system of musical notation. The bass staff continues with chords and eighth notes. Dynamics include *ff*. Pedal markings are present below the bass staff.

Fourth system of musical notation. The bass staff continues with chords and eighth notes. Dynamics include *ff*. Pedal markings are present below the bass staff.

# MAZEPPA.

Galop de Concert.

Primo.

A. Strezelski.

Tempo di Galop. ♩ = 144.

The musical score is for a piece titled "MAZEPPA." by A. Strezelski, a "Galop de Concert." for the "Primo" part. The tempo is "Tempo di Galop" with a quarter note equal to 144 beats per minute. The score is written for piano and right hand in 2/4 time, with a key signature of one flat (B-flat). It consists of five systems of music. The piano part includes a "rapido" section with a 12-measure rest. The right-hand part includes a "rapido" section with a 12-measure rest. The score is marked with "ff" (fortissimo) and "f" (forte). Pedal markings ("Ped.") are present throughout the score, often accompanied by a star symbol. The score is divided into five systems, each with a repeat sign and a "Ped." marking. The key signature is one flat (B-flat).

## Secondo.

First system of musical notation. The right hand (treble clef) begins with a triplet of eighth notes (G4, A4, B4) marked with a '3' and a 'p' dynamic. The left hand (bass clef) plays a steady eighth-note accompaniment. Pedal points are indicated by 'Ped.' and a star symbol below the bass line.

Second system of musical notation. The right hand features a complex melodic line with many beamed sixteenth and thirty-second notes, including slurs and fingering (1, 2, 3, 4, 5). The left hand continues with the eighth-note accompaniment. Pedal points are indicated by 'Ped.' and a star symbol.

Third system of musical notation. The right hand has a melodic line with slurs and fingering. The left hand has a more active accompaniment with sixteenth-note patterns. Dynamics include 'f' (forte) and 'p' (piano). Pedal points are indicated by 'Ped.' and a star symbol.

Fourth system of musical notation. The right hand features a melodic line with many beamed sixteenth and thirty-second notes, including slurs and fingering. The left hand has a steady eighth-note accompaniment. Dynamics include 'ff' (fortissimo) and 'p' (piano). Pedal points are indicated by 'Ped.' and a star symbol.



**Primo.**

*mf*

*Ped.* ✱ *Ped.* ✱

*mf*

*Ped.* ✱ *Ped.* ✱

*Ped.* ✱

*cres.* *cen.* *Ped.* ✱ *do.* *Ped.* ✱ *Ped.* ✱ *Ped.* ✱

*ff*

✱ *Ped.* ✱ *Ped.* ✱ *Ped.* ✱ *Ped.* ✱ *Ped.* ✱

## Secondo.

First system of musical notation. The right hand plays a series of chords and single notes, while the left hand plays a steady eighth-note accompaniment. Pedal points are indicated by 'Ped.' and star symbols below the left hand.

*Poco più lento.*

Second system of musical notation. The tempo is marked 'Poco più lento.' and the dynamics are 'p tranquillo.' The right hand features more complex melodic lines with fingerings, while the left hand continues with a steady accompaniment. Pedal points are indicated by 'Ped.' and star symbols.

Third system of musical notation. The right hand continues with melodic development, including some trills and grace notes. The left hand maintains the accompaniment. Pedal points are indicated by 'Ped.' and star symbols.

Fourth system of musical notation. The right hand features a series of descending and ascending melodic phrases. The left hand continues with the accompaniment. Pedal points are indicated by 'Ped.' and star symbols.

Fifth system of musical notation. The right hand includes some chromatic passages and a final flourish. The left hand continues with the accompaniment. Pedal points are indicated by 'Ped.' and star symbols. The system ends with a double bar line.

8 Primo.

*mf* *f*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

*Cantabile.*  
*Poco più lento.*

*tranquillo.*

secondo. Ped. Ped.

Ped.

Ped. Ped. Ped. Ped. Ped. Ped.

*f* *f*

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

## Secondo.

First system of musical notation. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. It contains several measures with dynamic markings *mf*, *sf*, *f*, and *p*. The lower staff is in bass clef with a key signature of one flat and a 3/4 time signature, featuring sustained chords. Pedal markings include "Ped." and "Ped." with a star symbol.

Second system of musical notation. The upper staff continues the melody with dynamic markings *mf*, *f*, *sf*, *f*, and *p*. The lower staff continues the harmonic accompaniment. Pedal markings include "Ped." and "Ped." with a star symbol.

Third system of musical notation. The upper staff features a series of eighth-note passages with dynamic markings *p* and *f*. The lower staff continues with sustained chords. Pedal markings include "Ped." and "Ped." with a star symbol.

Fourth system of musical notation. The upper staff has more eighth-note passages with dynamic markings *f*, *sf*, and *ff*. The lower staff continues with sustained chords. Pedal markings include "Ped." and "Ped." with a star symbol.

Fifth system of musical notation. The upper staff begins with a treble clef and contains a series of chords with dynamic markings *mf* and *p*. The lower staff continues with sustained chords. Pedal markings include "Ped." and "Ped." with a star symbol.

This page contains a single system of musical notation for a piano piece. It consists of two staves. The top staff is marked with a treble clef and a key signature of one flat (B-flat). The bottom staff is marked with a bass clef and the same key signature. The music is written in a complex, rhythmic style with many sixteenth and thirty-second notes. Dynamic markings include *ff*, *f*, *sf*, and *p*. Performance instructions include *Primo.* and *Ped.* (pedal). The page number 743 is visible in the bottom right corner.

## Secondo.

First system of musical notation. Treble and bass staves. Treble staff has a melodic line with various ornaments and slurs. Bass staff has a steady accompaniment. Pedal markings are present below the bass staff.

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Second system of musical notation. Treble and bass staves. Similar to the first system, with a melodic line in the treble and accompaniment in the bass. Pedal markings are present below the bass staff.

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Third system of musical notation. Treble and bass staves. The melodic line continues with more complex ornaments. Pedal markings are present below the bass staff.

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

Fourth system of musical notation. Treble and bass staves. The bass staff has a more active melodic line with slurs and ornaments. Pedal markings are present below the bass staff.

\* Ped. \*

Fifth system of musical notation. Treble and bass staves. The bass staff continues with a melodic line. Pedal markings are present below the bass staff.

Ped. \*



## Secondo.

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

\* Ped. \* Ped. \* Ped. \* Ped. \*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*stringendo.* *Presto.*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

*ff* *f* *ff*

Ped. \*



*Edition Kunkel.*

# MOONLIGHT ON THE MISSISSIPPI.

## REVERIE.

To insure a refined and scholarly rendition of the piece,  
the artistic use of the pedal as indicated is imperative.

Lucien Becker Op. 5.

Moderato ♩ = 92.

The musical score is written for piano and consists of five systems. The first system begins with a piano introduction marked 'Moderato' and a tempo of 92 beats per minute. The second system includes a 'rit.' (ritardando) marking followed by 'a tempo'. The third system contains a 'P P P P' marking with 'N.B.' (Nota Bene) underneath. The fourth system has a '1. 2.' marking above the first measure. The fifth system concludes the piece with a '1. 2.' marking above the final measures. The score includes various musical notations such as notes, rests, and ornaments, as well as dynamic markings like 'f' (forte) and 'p' (piano).

N.B. The "P" signifies .

1873 - 5

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Entered Stationer's Hall.

Musical score for piano, featuring complex chords and arpeggios. The notation includes various fingerings (e.g., 1, 2, 3, 4, 5, 6, 7, 8, 9, 10) and dynamics (e.g., *p*, *cres.*). The score is divided into six systems. The second system includes the marking *Leggiero.* The bottom left corner reads "Edition Kunkel." and the bottom center reads "1373 - 5".

*p*

*p*

*meno mosso.  
con duolo*

*p*

*cres.*

1. 2.

*p*

1. 2.

*p*

*cres.*

*rit.*

1. 2.

*p*

*mf*

*dolce.*

Repeat *mf*

with both hands an octave higher.



# LITTLE RED RIDING HOOD.

Waltz.

Notes marked with an arrow must be struck from the wrist.

CARL SIDUS.

Allegretto.  $\text{♩} = 80$ .



For the proper execution of passages and chords in mixed positions see Kunkel's Royal Piano Method page 33.



N. B. Heed the change of fingering.

1669.3

Entered Stationers' Hall.

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2<sup>nd</sup> time, *f*.



# FOR THEE.

(FÜR DICH.)

H. W. Petrie.

Translation by H. Hartmann.

Moderato ♩ = 80.

2. Kling - et, ihr Lie - der, wo sie euch vernimmt. Nur  
1. Lieb - chen, am Fens - ter - chen har - re ich dein, O,

1. Yon - der the stars in their splen - dor ap - pear Their  
2. Here 'neath your win - dow my heart sing a song For

2. dir sind sie be - stimmt  
1. lass mein Lied hin - ein!

Die al - le Welt für mich er - füllt, Von  
Du bist des Her - zen's Son - nen - schein, Sein

1. vig - ils long to keep ..... The night - in - gale sings ten - der - ly, All  
2. none but you to hear ..... I love but you my own true love, And

2. der mir Won - ne quillt. Um - tanz - ten Träu - me dich eh' ich sang, Sich  
1. hell - ster E - del - stein. Und lä - gen Wel - ten zu Fü - ssen mir, Ich

1. na - ture sinks in sleep ..... But rest - less, love, do I seek your bow'r, And  
2. I pro - claim it here ..... If dreams you court'ed be - fore I came, I

2. stets mein Bild ü - ber al - le schwang, Dies Glück hat nun mein Herz beschwingt Und im  
1. thet - le lle - ber den Gram mit dir, Er - trüg' ver - einf mit dir die Noth In der

1. fast am I in your mag - ic pow'r. Ah! loves sweet cap - tive I will be, Dearest  
2. know my dar - ling you lisped my name, So light I go with song in heart, There is

Ped. \*

2. Glück es da - rum Lie - der singt. So kling - et frisch durch Thor und Thür Und  
1. Lie - be gold' - nem Mor - gen - roth. Drum singt mein Herz im Ju - bel laut, Dies

1. maid - en come and smile on me. How fair the night, come be... its queen, Come,  
2. nought can keep our souls a - part. And so my heart will sing its song, The

2. bringt ihr den sü - sses - ten Gruss von mir, Es singt mein Her - ze laut . Und  
1. Herz, das so lan - ge dem Glück ver - traut, Es singt mein Her - ze laut . Und  
cres.

1. come, dear - est maid - en and smile on me, Your lov - er maid is nigh... Your  
2. heart that has wait - ed for you so long, I found my love at last . I

Ped. \* Ped. \* Ped. \*

singt vor Ju - bel laut: Ge - fun - den hab' ich

1. lov - er maid is nigh I'm wait - ing, wait - ing,  
2. found my love at last Ah! bliss - ful meet - ing

*cres.* *f*

Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

mei - nes Her - zens Lieb, Ge - fun - den hab' ich

1. wait - ing love for thee I'm wait - ing, wait - ing,  
2. dear - est thou art mine Ah! bliss - ful meet - ing

*f*

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

mei - nes Her - zens Lieb Ge - fun - den hab' ich

1. wait - ing love for thee I'm wait - ing, wait - ing,  
2. dear - est thou art mine Ah! bliss - ful meet - ing

*cres.* *f*

\* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped.

## 1.

meines Herzens Lieb

Ge - fun - den hab' ich mein Lieb, mein Herzens Lieb ....

1. waiting love for thee

I'm wait - ing, wait - ing, I'm wait-ing love for thee

2. dearest thou art mine

Ah! bliss - ful meet - ing, for

\*Ped.

\* *Ped.*

\*Ped

⌘ Ped

\*Ped

\* *Poc*

\* Ped

\*Ped

 $\frac{1}{2}kPed.$ \* *Ped.*

2004

\* *Ped*\* *Ped*

\*Ped.

*Ped.*

Ped.

Dad

Red

## 2

Lieb, mein Herzens Lieb

2. love now thou art mine...

\* Ped

1418-4

Inscribed to Miss Gertrude Inelda Moore.

# THY GOLDEN GLORY KEEP.

Words by JESSIE BEATTIE THOMAS.

CHARLES JACOB KUNKEL

Moderato. ♩ = 72.

*accel.*

*a tempo,*

Stay thou, sweet day, do not depart;

*a tempo,*

Thou holdst all of life that is dear;

*rit.*

*CRESC.*

Thy beams, thy dreamis yet are too short;

*CRESC.*

*f*

Ah, yet re - main - I pray thee lin - - - ger here. Thy

*f*

*Con espressione.*

gol - den glo - ry keep, thy splendor lock with in... the clouds that they may

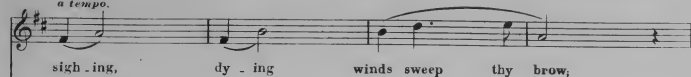
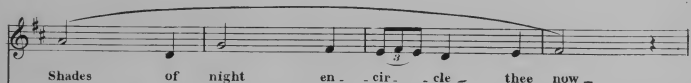
hold thee yet a while, Ah, pre-cious day, ah, bless-ed day. Ah,

*Con calore.*

stay, my prayers in-plore thee! stay, my soul a-dores thee!

When thou dost de-part thou tak-est all my hope, my heart. The



*a tempo.**a tempo.**Poco a Poco cresc.**Poco a Poco cresc.*

*And. rit.* *rit.* *dim.*

All the stars in heav - en shin - ing can not e - qual thee nor fill thy

*ad lib.* *crac.*

place. My all fare - well, loved day, fare -

*f*

well

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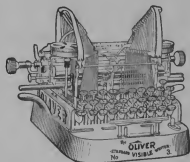
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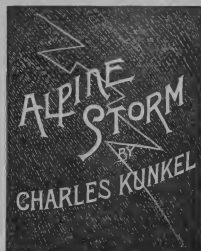
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WILHELM GERICKE.

The Boston Symphony Orchestra conductor, Mr. Wilhelm Gericke, was never in appearance the typical musician of tradition. He never wore his hair long, so far as anybody ever knew, and carelessness of dress was never a hobby with him. His appearance is distinctly military; well built, of middle height, straight and broad shouldered, he stands squarely on both feet in the uncompromising attitude of a soldier. Closely cropped hair, a crisp grizzled beard parted in the middle with scrupulous exactness, a military mustache and a firm well modeled nose complete the illusion. But the musician is seen in the broad, white brow, and the wide eyes which, although they can snap fire when occasion demands, are customarily soft and mild. The exactitude and precision which characterize him are exemplified not only in his carriage but in his clothes. Unlike many great musicians, Mr. Gericke is a man faultlessly dressed. As a conductor Mr. Gericke has few traits which answer the popular idea of what the leader of the orchestra should be. He wastes no energy and strength in superfluous gestures. His beat is vigorous, exact, but never exaggerated. He rarely summons his left hand to aid his right and he lifts his orchestra to a mighty fortissimo with hardly an apparent effort. It is his belief that the chief work of the conductor is done in rehearsals and that the orchestra in concert should be so thoroughly rehearsed that the conductor is little more than a prompter. He is a rigid disciplinarian, which is one of the secrets of the astonishing work of the orchestra. Indefatigable in rehearsals, he keeps his men at work day after day until perfection is attained. It is on record that within the last year he spent the greater part of a whole rehearsal on certain passages of the "Eroica" which the orchestra has played under his direction at least a hundred times. With Gericke nothing which is "just as good" will answer. There is a certain way in which a certain phrase must be played and until it is played in that way he is not satisfied. He will leave nothing to chance. Mr. Gericke is a man of decided personal charms. His culture is broad and profound and his experience with the great men of his time has not only given him a great fund of reminiscence, but a deep insight into modern musical tendencies. While he regards with interest the new school of music of which Richard Strauss is the chief exponent, he has been convinced that the great men of the past have not outlived their usefulness.

EMMA ALBANI will retire from the stage after a career rivaling that of Patti. She made her first appearance in opera in 1870, and sang in New York in opera for the last time in 1891. She never found it difficult until last spring to get three English engagements a week for more than \$1,000 an appearance.

A CASE TO THE POINT.

As an example of of the ridiculous fad of studying in Europe, and the undue attention that is given to students homeward bound, there is, says the *Musical Standard*, a case to the point in the person of Alexander Schmidt, of Milwaukee, Wis. The papers of that city hail his return with pictures and articles as if he were a master.

The papers say he was away two years, studying under "the best European masters." The latter is quite true, for he studied the past year under Jan Van Oordt, at Brussels. But what would the Milwaukee papers say if Schmidt had studied with Mr. Van Oordt in Chicago? Probably not even a line of comment would have been accorded him. Mr. Van Oordt is now in a position to be appreciated, but he is the same masterly player, the same artist and the same gentleman, who, two years ago, gave four violin recitals in Chicago (playing twelve of the greatest concertos for the violin) to audiences that in size were a disgrace to the city, though wildly appreciative.

In Europe the recitals were better known than in Chicago, and two months later, while in Brussels, Mr. Van Oordt was offered, and accepted a professorship at the conservatory. Then there suddenly developed much appreciation of his art in Chicago, and regret that he was to leave this country, and several pupils followed him to Brussels; some who had studied with him and really knew his worth; others who probably never would have considered him had he remained in this country. This is not flattering to the discerning power of our musical people. As long as the public estimates musicians by consulting their geography; locates the man on the map and then tags him accordingly, instead of knowing him for his art, the musicians will be underestimated in this country, and the only way to gain applause will be to go and drink beer in Berlin, wine in Paris and dine in London.

It is the American students, anyway, who give the teachers of Europe half their support, so if they would remain in their own country the "musical atmosphere" would blow over the sea and locate somewhere on this side; wherever our government might be induced to establish a national school of music, which would be the only institution that could gain the confidence of the public. At any cost, it would save millions of dollars every year from being spent abroad, and hundreds of ruined lives of students who have not the physical or moral strength to endure the hardships that follow when funds are insufficient and the studies too severe. Of the students who go abroad not one in a hundred returns with hopes realized—many never return.

Musical institutions in this country have not the confidence of the public (nor have the independent teachers), that a national school would awaken. It is often pointed out that the teachers of Europe are more artistic and less

grasping than members of the American fraternity, and while this has been partly true in the past, it is not so to-day, and it only needs some big institution, under government control (as in Europe) to gain the confidence of musical people and stop the fad of studying abroad.

The famous violinist, Jan Kubelik, has returned to our shores, his playing showing a marked advance towards assured artistic development. He retains the poetic charm which graced his performance on the occasion of his last visit to America, and the American musical public, well remembering his striking ability on this occasion, proved by their presence in ample numbers their appreciation of his striking talents and strong personality.

His debut on his present trip was at Carnegie Hall, which was crowded with musical enthusiasts. Even the home attractions of a Thanksgiving night could not keep his admirers away from Carnegie Hall.

They found Kubelik unchanged in appearance. Fancy might deem him somewhat more mature than when he was last heard here, and we knew that he was so; yet there was no change in the wild chrysanthemum locks or in the virility and variety of his playing. He displayed his talents in Mozart's "Concerto in D major," fully appreciating and interpreting the melodious formality and dignified grace of the satisfying composition, a "concerto in D major," by Wieniawski, also found admirable treatment, while technical skill was shown in Weber's "Perpetuum Mobile" (originally written for the piano-forte), which created an absolute excitement among its listeners as an example of the complete overthrow of technical difficulties. Kubelik's other contribution to his varied program were the "Campanella," from Paganini's B minor concerto, an arrangement by Wilhelmj of a Chopin nocturne, Bazzini's "Ronde des Lutins," and Schumann's ever favorite and popular "Traumerei." Some of these were given in response to calls for encores.

Few prima donnas could boast of a greater tribute of floral offerings than was received by Kubelik at this brilliant concert. It fully proved his popularity with the admirers of the highest class violin playing.

WORK—sound work, should be the method of every teacher, of every pupil. Character expresses itself in work. As a writer has truly said, no one can hope to gain the force of a strong life whose work does not bear the impress of inward honesty, which is so much a part of the nature that every piece of work is done as if it lay the whole duty of life. Longfellow has reminded us that in older times builders fashioned every detail with the greatest care, because the gods see everywhere. An honest man does his whole work honestly, not because it is to be supervised and examined, but because he is incapable of doing it any other way.

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